



Maurice Asselin (1882-1947) A Countryside Landscape, Watercolour Signed

245 EUR



Signature : Maurice Asselin (1882-1947)

Period : 20th century

Condition : Bon état

Material : Water color

Width : 28.5

Height : 18

Description

Maurice Asselin (1882-1947) A Countryside landscape signed lower right watercolor and ink on paper 18 x 28.5 cm Frame: 35 x 40.5 cm On the back of the frame is an exhibition label reading "Exposition d'art contemporain français au Japon" Maurice Asselin's style in watercolor was very different from that of his oil paintings. This is clearly visible here: he paints with lightness and subtlety, and what is also striking is the modernity of this composition. Of course, it's very interesting to find this label from an exhibition in Japan on the reverse, which testifies to the importance Maurice Asselin enjoyed in his day. Maurice Asselin was born in Orléans on June 24, 1882. A student of Fernand Cormon at the École nationale supérieure des Beaux-Arts, he compensated for his dislike of academic teaching

Dealer

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by observing the works of Paul Cézanne and the Impressionists at the Musée du Luxembourg and the Louvre. He soon took part in his first Parisian exhibitions, at the Salon des Indépendants in 1906 and the Salon d'Automne in 1907 (becoming a member of the jury in 1910). Asselin first met writer Pierre Mac Orlan in 1910 at Moëlan-sur-Mer, and a long friendship ensued. Mac Orlan recalls in his memoirs the summer activities of Maurice Asselin and his painter friends Ricardo Florès, Émile Jourdan and Jacques Vaillant in Brigneau-en-Moëlan, at La Mère Bacon, "a small fishermen's inn perched on a rock, situated at the entrance to the jetty, which it overlooked". In 1912, art critic André Salmon described Maurice Asselin as "one of the most promising young painters". That year also marked the first of the artist's many sojourns in London, where he held his first solo exhibition in February 1913. Between 1914 and 1916, he was Walter Sickert's closest friend, even sharing the latter's apartment in Red Lion Square for a time. In Sickert's monthly column for the Burlington Magazine in December 1915, he made a comparative study of the paintings of Asselin and Roger Fry, concluding that Asselin was superior. Each artist painted the other's portrait; Sickert's 1915 portrait of Asselin is now in the collections of the Potteries Museum & Art Gallery in Stoke-on-Trent, while Asselin kept his "Portrait de Walter Sickert" at his home in Montmartre, then later in Neuilly-sur-Seine. Asselin also stayed in Ashford in 1915 with another painter friend, Ludovic-Rodo Pissarro. He was also close to Albert Marquet; their artistic complicity shines through in their way of composing and painting. Maurice Asselin married Paton on September 17, 1919; from this union were born three sons, Bernard in 1922, Jean in 1923 and Georges in 1925, and the theme of maternity made its appearance in his work. He died at his home in Neuilly on September 27, 1947. "A beautiful work must, by its arrangement, its rhythm, the choice of the elements which

compose it, satisfy the refined man, and, by the impression of life which it gives off, move the simplest man." - Maurice Asselin